Northern Flowers
Russian Romantics
Романтизм в русской музыке
Hideko Udagawa
violin
Alexander Panfilov
piano
Glinka
Rubinstein
Glazunov
Kosenko
Glière
Cui
ST.PETERSBURG MUSICAL ARCHIVE
МУЗЫКАЛЬНЫЙ АРХИВ ПЕТЕРБУРГА

Russian Romantics

Mikhail GLINKA: **Sonata for violin & piano in D minor**
1st recording Composer's Violin version

[1]	I. Allegro moderato	9:24
[2]	II. Larghetto ma non troppo (Andante)	8:15
[3]	**Mazurka in E minor** *(arr. Safonov)*	3:35
[4]	**Reinhold GLIERE**: **Romance in B minor Op.3**	4:29
[5]	**César CUI**: **Alla Spagnuola in A minor Op.24, No.1**	2:50

World Premiere

[6]	**Alexander GLAZUNOV**: **Meditation Op.32**	3:17

Viktor KOSENKO: **Two Pieces Op.4** *1st recording on CD*

[7]	I . Dreams	4:25
[8]	II. Impromptu	4:20

Anton RUBINSTEIN:

[9]	**Andante in F minor from Op.49**	6:13

1st recording Composer's Violin version

[10]	**Romance in E flat Op.44, No 1** *(arr. Mikhailovsky)*	4:53
[11]	**Melody in F Op.3, No.1** *(arr. Auer)*	3:29

Alexander GLAZUNOV:

[12]	**Sonatina for violin & piano in A minor** *(arr. Rodionov) World Premiere*	2:54
[13]	**Grande Adagio from 'Raymonda' ballet**	4:13

Total Time: 62:30

It is remarkable that despite the world-wide influence of what has come to be known as the Russian school of violin playing – of which the most significant pedagogue at the time of its emergence in the latter part of the 19th-century was Leopold Auer – the repertoire of works for violin and piano by Russian composers appears less in significance than the rich vein of their concert works for violin and orchestra. If the repertoire of 20th century violin concertos would be greatly diminished without those of Glazunov, Prokofiev, Khachaturian, Myaskovsky, Kabalevsky and Shostakovich, composed in the wake of the first great Russian violin concerto - Tchaikovsky's - even the most enthusiastic lover of chamber music would be hard-pressed to name an equal number of works for violin and piano either by those figures or by their earlier contemporaries, and not solely contemporaries of Tchaikovsky.

So it is of special interest that this collection of Russian music for violin and piano by Hideko Udagawa from the 19th and early 20th centuries brings to the public's attention several works of which many music-lovers will previously have been unaware, and by so doing will surely create interest in this hitherto little -appreciated aspect of Russian music of the period.

For many people, the figure known universally as 'the father of Russian music' – **Mikhail Glinka** (1804-57) – was a composer whose work ranged widely over the accepted standards of his contemporaries, most famously in his opera *A life for the Tsar*, although in terms of numbers of finished works he left relatively few. He himself was attracted to the viola, which he played early in his career, and in 1825 wrote just two movements (the second incomplete) of a *Sonata in D minor for viola and piano*. In 1932, the noted Russian violist Vadim Beresovsky (later a member of the Beethoven Quartet) prepared the score for publication, completing the second movement in suitable style. Glinka never composed a finale, nor left ideas for it, although his memoirs indicate he always intended to complete the work in three movements.

The viola's strings being pitched a fifth below those of the violin, in the version played here the original D minor key is raised to A minor – and one can hear at once that the music 'fits' the violin just as perfectly as it does the original viola, the character of the music, of course, being unchanged. This performance is the world premiere recording of the music as a *Sonata for violin and piano*. In hearing this music, one can understand why Glinka always referred to it as the best of his early compositions – but remain puzzled as to why he never composed his planned rondo finale, although the wistful ending of the second Larghetto movement in contrast to the sturdy opening movement, winds the music into contemplative mood which serves well as the Sonata's final thoughts.

It was another Russian musician, Vasily Safonov (1852-1918), a great teacher and later conductor (in London and New York), who transcribed Glinka's *Mazurka in E minor* – originally two very short lovely pieces for solo piano, naturally in somewhat unhurried triple time, and beginning with a delightful triplet upbeat – which, as the music proceeds, almost implies an early waltz in Safonov's transcription and which he moulded from Glinka's two original miniatures.

Rheinhold Glière (1875-1956) was born in Kiev, and studied there before entering the Moscow Conservatoire as a teenager. He is perhaps best known today as the teacher of Myaskovsky and Prokofiev, but his music is still quite often performed and recorded in Russia, particularly his large-scale Third Symphony *Ilya Murometz* and his ballet *The Red Poppy*. A life-long exemplar of the Russian nationalist school, he was also a fine violinist, and this early but very expressive *Romance in D major* from 1902, beautifully laid out for both instruments and with a wide-ranging palette, the high octave writing for violin and the tonal subtleties demonstrate Glière's mastery in no uncertain terms.

Another Russian master, from an earlier generation, was **César Cui** (1835-1918) – a

variedly gifted individual who rose in the Russian army to the rank of General, as well as pursuing his talents as a composer and critic – occasionally, in the latter capacity, to the detriment of more gifted musicians. Cui wrote no symphonies or concertos, but many songs and chamber music; he was a natural musician, as we may hear in the first of the two pieces (*Deux Morceaux*) for violin and orchestra, in the composer's own version for violin and piano which comprise his opus 24, published in 1884. In many ways, the date is significant, as the music breathes the air of its time as naturally as may be, the *Alla spagnuola* – 'in Spanish style' – then a source of inspiration for non-Iberian composers – including Russian, for Borodin wrote a movement *Serenata alla Spagnuola* for string quartet (part of a collaborative work with three other composers) two years later. The 'Spanish' style is self-evident in Cui's work.

Of all composers active in Russia during the decade after Tchaikovsky's death in 1893, none made a greater impact in terms of their music and music-making than **Alexander Glazunov** (1865-1936). His importance was heightened by his appointment as Director of the St Petersburg Conservatory between 1905-28, where he maintained the Conservatory's standards during the most tumultuous period in 20th-century Russian history. The works of his in Hideko Udagawa's recital come from prior to the 1917 Revolution, including a world premiere recordings of Konstantin Rodionov's transcription for violin and piano of the only work Glazunov wrote to which he gave the title *Sonatina*. This was originally written for solo piano during Glazunov's own student days as a pupil of Rimsky-Korsakov, probably around 1880, and is one of a number of such admirable transcriptions published by the Gnessin Conservatoire, in which we hear the young composer fully confident of his own abilities and undoubtedly speaking with the voice of a true Russian Romantic.

Glazunov's mature ballets *The Seasons* and *Raymonda* were very successful during his lifetime; from the latter score the great scene for the prima ballerina in Act I scene 2, where Raymonda follows the White Lady as if in a dream has long been a favourite of

violinists the world over. Glazunov's *Méditation*, a single movement piece from 1892 has, since its first publication, is another staple of the violin repertoire. It is one of the finest examples of this very significant composer's artistry, a true gem of Russian romanticism.

The short life of the little-known composer and violinist **Viktor Kossenko** (1896-1938) ended when he succumbed to cancer at the age of 42. He had been born in St Petersburg, but his family moved to Warsaw when he was a child – yet not before his musical gifts had begun to manifest themselves. Kossenko studied in Warsaw and became a fine violinist, as well as beginning a career as a composer and as a musical educator. From Kossenko's earlier composing years we have two pieces for violin and piano from *circa* 1918 – *Dreams* and *Impromptu*. It is claimed that his contemporaries considered Kossenko's early music to be defined by its natural lyrical qualities, very much in the tradition of Tchaikovsky, Glazunov and Rachmaninoff – such as we may hear, and with which we may surely agree, in Hideko Udagawa's performance.

With the music of **Anton Rubinstein** (1829-94) we encounter one of the most significant 19th-century musical figures in Russia, founder of the St Petersburg Conservatoire, a composer whose music – even today – is not as widely appreciated as its qualities deserve, and a pianist who could truly be said to be the only equal of Liszt. In 1855, Rubinstein composed a *Sonata in F minor for viola and piano* as his Opus 49. Welcomed by viola players to their relatively restricted repertoire, this edition of the second 'Andante' movement of that masterwork is for violin and piano, the opening recitative for solo violin ushering us into Rubinstein's rich vein of melody, contrasted with a middle section of much charm.

In somewhat lighter vein, though of comparable charm and expressive detail, the opening movement, a *Romance in E flat major*, of Rubinstein's six pieces entitled *Soirées à Saint-Petersburg* Opus 44, is the product of similar melodic inspiration. The

Romance became an enormously popular 'encore' item for pianists of the day, and in this authentic transcription for violin and piano, the listener is left in no doubt as to why it was so. The piece is beautifully laid out in three parts – the third of which begins in a more dramatic manner, before settling once more to the gentle expression of the opening phrases. If much of Anton Rubinstein's music is rarely encountered today, his *Melody in F*, Opus 3 no 1, has never lost its popularity or its emotional appeal. It was soon taken up by musicians other than pianists all over the world. In our opening remarks, we mentioned Leopold Auer – the founder of the Russian school of violin-playing, and it is Auer's own transcription of his compatriot's inspired Melody which Hideko Udegawa includes in her programme.

Robert Matthew-Walker © 2018

'Performer's note' by Hideko Udagawa, 2018

Following two of my albums, Khachaturian (with Boris Berezovsky) and Rachmaninov (with Konstantin Lifschitz), I had a strong desire to record more Russian works and searched quite extensively. However, I could not find enough rare music by a single composer and decided to make a programme by several composers.

In this selection, the main work is the ***Glinka Sonata*** which the composer wrote for viola and piano, **or** violin and piano. This is popular as a sonata for viola but I was surprised to find that no violinist had recorded it. I am delighted to be the first violinist to record this Romantic, emotional and beautiful sonata. It is a pity that Glinka did not complete the work and only two movements exist.

The ***Mazurka*** by Glinka was originally two Mazurkas for solo piano. The transcriber combined these together – and I think it works very well.

One of the most interesting and unique items in this programme is Kosenko's '***Dreams***

& Impromptu'. The music is almost like Scriabin in 'Dreams', and Impromptu is an attractive and lively piece.

Another jewel discovery is Cui's ***Alla Spagnuola***. Cui excelled in composing short pieces – this is one of his charming little novelties which nobody has recorded ever before.

Rubinstein's ***Andante*** is the slow movement of his *viola sonata*. Like Glinka, he composed this work for either violin and piano **or** viola and piano. This is a moving and beautiful movement. There are quite a few recordings on viola, but no violinist has previously recorded this work.

When I was looking for rare works by Glazunov, I discovered the existence of this ***Sonatina*** – however, I did not realize that this was only a one-movement short piece until I received the sheet music published in Poland! This is a simple but unique miniature by Glazunov.

I hope listeners will enjoy hearing these pieces as much as I have in recording them.
Hideko Udagawa

Biographies

Hideko Udagawa has performed extensively throughout the world and captivates international audiences with her artistry and enthusiasm. Critics have acclaimed her performances, commending her passionate commitment, dazzling agility and refinement of taste. As a protégée of Nathan Milstein, she has inherited the great Russian romantic tradition of violin playing. Her performances have spanned thirty countries across Europe, North America and Asia-Pacific, and more than 100 cities and towns in the United Kingdom alone.

Ms Udagawa made her orchestral debut in London with the London Symphony

Orchestra under Sir Charles Mackerras, playing Bruch's *G minor concerto* at the Barbican Hall. Highlights from her other engagements include performances with the Philharmonia under Leonard Slatkin, Royal Philharmonic under Paavo Jarvi, Royal Liverpool Philharmonic under Marek Janowski, City of Birmingham Symphony under Okko Kamu, London Mozart Players under Matthias Bamert, Russian National under Paavo Berglund, as well as Moscow Philharmonic, English Chamber, National Symphony and Bavarian Radio orchestras.

In addition, she has made a twelve city tour in North America with the Mozarteum Orchestra of Salzburg and tours in Japan with Warsaw Philharmonic under Kazimierz Kord and with the Japan Philharmonic. She has also toured as a guest soloist with many visiting orchestras to the United Kingdom, including Berlin Symphony, Polish Chamber and Bucharest Philharmonic. Invitations to many international festivals have included the George Enescu, City of London, Norfolk & Norwich, Perth, Brno, Ankara and Assisi festivals.

In addition to live performances, Ms Udagawa has made a number of recordings which draw on her wide-ranging repertoire of over 40 concerti. She is particularly enthusiastic about discovering great unrecorded works. Her CD of works by Rachmaninov with the pianist Konstantin Lifschitz, for Signum, is the first ever collection of this popular composer's works for violin and piano and includes previously unrecorded pieces.

Her CD with the Philharmonia Orchestra was released in 2010 to coincide with her recital in Cadogan Hall. This CD was chosen as 'Presenter's Choice' by Classic FM Magazine and includes works for violin and orchestra by Joachim and Ysaye, recorded for the first time. Autumn 2011 she recorded Khachaturian *Concerto Rhapsody* and Liapunov *Violin Concerto* with the Royal Philharmonic Orchestra which was released in autumn 2012. Other recordings available include *Brahms* and *Bruch Violin Concerti* with the L.S.O under Sir Charles Mackerras, a CD devoted to violin and piano music of

Aram Khachaturian with Boris Berezovsky, rare 18th century concertos with the S.C.O and in September 2015 a reissue of Glazunov's *Concerto* together with other works by Tchaikovsky, Chausson, Sarasate and Saint-Saens with the L.P.O. She has also made recordings of Heifetz transcriptions with Pavel Gililov for ASV and virtuoso pieces for Toshiba-EMI.

As the great-granddaughter of one of Japan's historically most influential prime ministers, she enjoys an international performer's role as a cultural ambassador. Among several performances for the United Nations, she played at its 50th anniversary concerts in Vienna's Konzerthaus and the Victoria Hall in Geneva. She has also presented a recital in Tokyo in the presence of their Imperial Highnesses, the Crown Prince and Princess of Japan.

Hideko Udagawa studied with the legendary master Nathan Milstein, who was her only teacher in the West, both in London and at the Juilliard in New York. After living in Tokyo and New York, she is now making her home in London.
www.hidekoudagawa.com

Alexander Panfilov is a young Russian pianist who made his debut at the Moscow Philharmonic in 2009 at the age of twenty. Since 2012 he has been based in the UK, where he studied at the Royal Northern College of Music with Graham Scott.
He regularly performs at the world's prestigious concert halls, such as Carnegie Hall New York, Vienna Musikverein, Tonhalle Zurich and The Wigmore Hall, London, and at Festivals such as the Menuhin Festival, Gstaad: he is a winner of first prizes at numerous International Piano Competitions including Hastings Concerto, Premio Accademia Romana, Rina Sala Gallo, and Premio Jaén in the past two years.
www.alexanderpanfilov.com

Special thanks to **Yazaki Corporation** for their support

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Photos of Hideko Udagawa by Sheila Rock
Recorded in St.Silas Church, London, 25 & 26 September 2017
Producer: Michael Ponder; Engineer: Adaq Khan

Cover image: Viktor Vasnetsov 'Ivan Tsarevich riding the Grey Wolf' (1889).
Ivan is the main hero of Russian folktales. He is almost always portrayed as either the third son of a peasant family or the third son of a king. In the latter stories, he is called ***Ivan Tsarevich***, which means "tsar's son." Ivan is one of the most common Russian names. The most famous folktale featuring Ivan as the protagonist is "Prince Ivan, the Firebird and the Grey Wolf". In this story, Ivan was aided by a magical wolf as he captured the firebird and won the hand of a beautiful tsarina.

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(ALTO Distribution, Magnus House, 8 Ashfield Rd, Cheadle SK81BB, UK)

Design produced by Imergent Images (info@imergent.co.uk)
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Final Master by Paul Arden-Taylor (www.dinmore-records.co.uk)

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Hideko Udagawa (violin)

Alexander Panfilov (piano)

GLINKA: Sonata D minor *
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CUI: Alla Spagnuola Op.24#1 **
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GLAZUNOV: Grande Adagio ('Raymonda')

1st recording composer's violin version *
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